





# THIRTEEN MODERN MASTERS OF ETCHINGS

BENSON , BLAMPIED , BONE , BROCKHURST  
BUHOT , CAMERON , DODD , GRIGGS  
LUMSDEN , McBEY , PENNELL , WHISTLER  
AND ZORN

## AND AN IMPORTANT REFERENCE LIBRARY

### PART I

OF THE STOCK OF

SAMUEL SCHWARTZ'S SONS & CO., INC.

SOLD BY ORDER OF THE CREDITORS' COMMITTEE



SALE NUMBER 1153

*TO BE SOLD AT PUBLIC AUCTION*

FRIDAY EVENING, FEBRUARY 23RD, 1934

AT 8 O'CLOCK

ON EXHIBITION

FROM SUNDAY, FEBRUARY 18TH, UNTIL TIME OF SALE

Sunday, 2 to 5 P.M.      Week Days, 9 A.M. to 5 P.M.

SPECIAL EXHIBITION

THURSDAY, FEBRUARY 22ND (Washington's Birthday)

From 9 A. M. to 5 P. M.

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EDWARD P. AND WILLIAM H. O'REILLY  
AUCTIONEERS



THE ALEXANDER PRESS  
114-116 WEST 27TH STREET  
NEW YORK

## CONDITIONS OF SALE

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1. The highest bidder to be the Buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and resold.
2. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.
3. The purchasers to give their names and addresses and to pay down a cash deposit, or the whole of the purchase money, if required, in default of which the lot or lots so purchased to be immediately put up again and resold.
4. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale, and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, damaged or destroyed, but they will be left at the sole risk of the purchaser.
5. The lots to be taken away and paid for, whether genuine or authentic or not, with all faults and errors of description, at the buyer's expense and risk, within Two DAYS from the sale; THE PLAZA ART AUCTION GALLERIES, INC., not being responsible for the correct description, genuineness or authenticity of, or any fault or defect in any lot, and making no warranty whatever.
6. Receipted bills: Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify THE PLAZA ART AUCTION GALLERIES, INC., of such loss.
7. To prevent inaccuracy in delivery and inconvenience in settlement of the purchases, no lot can on any account be removed during the sale.
8. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of its sale, or should any article purchased thereafter be stolen, or misdelivered, or lost, the undersigned is not to be held liable in any greater amount than the price bid by the purchaser.
9. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all lots uncleared within the time aforesaid shall be resold by public or private sale, without further notice, and the deficiency, if any, attending such resale, shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the Auctioneer to enforce the contract made at this sale, without such resale, if he thinks fit.
10. Unless the sale is advertised and announced as absolute and unrestricted, owners reserve the right to bid.
11. All claims must be made within 10 days after sale.
12. Shipping, boxing or wrapping of purchases is a business in which the undersigned is in no wise engaged, and will not be performed by the undersigned for purchasers. The undersigned will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on their part for the acts and charges of the parties engaged for such service.
13. Records: The records of the Auctioneers and THE PLAZA ART AUCTION GALLERIES, INC., are in all cases to be considered final, and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.
14. In lots where quantities are specified, articles are sold at so much each.
15. All articles purchased at this sale will be subject to payment of the New York Sales Tax of one per cent (1%) on the purchase price, except where the purchaser signs the certificate required by law that this article was purchased for re-sale.

E. P. AND W. H. O'REILLY, *Auctioneers*

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## *Priced Catalogues*

A Priced Copy of this Catalogue may be  
obtained for One Dollar



FRIDAY EVENNG, FEBRUARY 23rd, 1934

At 8 o'clock



[NUMBER 1]

FRANK W. BENSON  
CONTEMPORARY AMERICAN ETCHER

1. THE GUIDE. *Drypoint.* ~~75~~ 70.  
55-95 Paff, No. 185. Proof, signed in pencil . . . Frank W. Benson.  
Fine impression, in perfect condition.

[SEE ILLUSTRATION]

2. TWO GUNNERS. *Etching.* 22.  
75/60 Paff, No. 290. Proof, signed in pencil . . . Frank W. Benson.  
Fine impression, in perfect condition.

3. TWO CANOES. *Etching.* 17.  
40/35 Paff, No. 266. Proof, signed in pencil . . . Frank W. Benson.  
Fine impression, in perfect condition.

FRANK W. BENSON—(Continued)

4. POINTER DOG. *Etching.*

20 Paff, No. 251. Proof, signed in pencil . . . Frank W. Benson.  
Fine impression, in perfect condition.

5. SETTING DECOYS. *Etching.*

350/300 Paff, No. 228. Proof, signed in pencil . . . Frank W. Benson.  
Fine impression, in perfect condition.

6. CLOUDY DAWN. *Etching.*

150/90 Paff, No. 215. Proof, signed in pencil . . . Frank W. Benson.  
Fine impression, in perfect condition.

7. RUNNING THE RAPIDS. *Etching.*

30/40 Paff, No. 269. Proof, signed in pencil . . . Frank W. Benson.  
Fine impression, in perfect condition.

8. YELLOWLEGS IN SUNLIGHT. *Drypoint.*

75 Paff, No. 285. Proof, signed in pencil . . . Frank W. Benson.  
Fine impression, in perfect condition.

9. THREE YELLOWLEGS. *Drypoint.*

75 Paff, No. 184. Proof, signed in pencil . . . Frank W. Benson.  
Fine impression, in perfect condition.

10. YELLOWLEGS No. 4. *Drypoint.*

30/75/60 Paff, No. 284. Proof, signed in pencil . . . Frank W. Benson.  
Fine impression, in perfect condition.

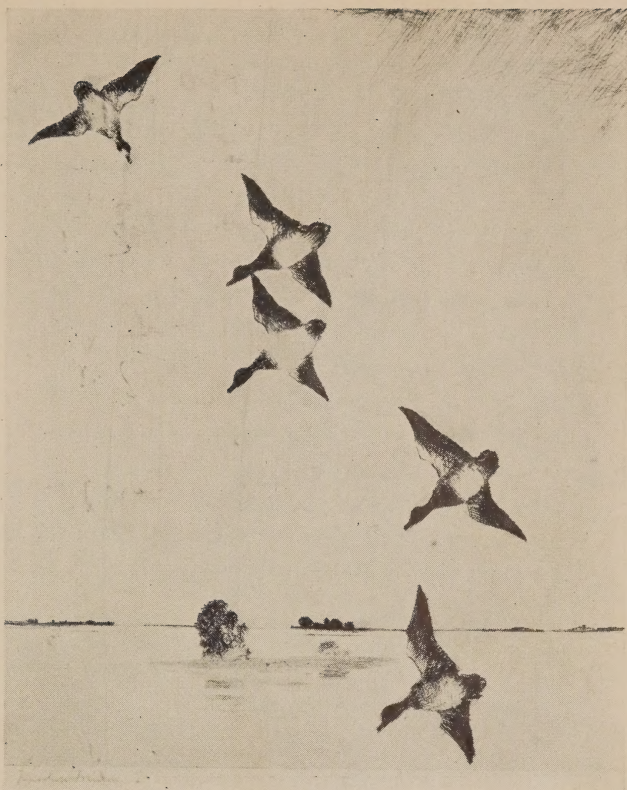
11. YELLOWLEGS AT DUSK. *Etching.*

25/60 Paff, No. 279. Proof, signed in pencil . . . Frank W. Benson.  
Fine impression, in perfect condition.

12. LONE PINTAIL. *Drypoint.*

17/40 Paff, No. . . . Proof, signed in pencil . . . Frank W. Benson.  
Fine impression, in perfect condition.





[NUMBER 15]

- 13<sup>X</sup> PASSING PINTAILS. *Drypoint.* 50  
 150 Paff, No. . . . Proof, signed in pencil . . . Frank W. Benson.  
 Fine impression, in perfect condition.

- 20<sup>X</sup> 4 PAIR OF PINTAILS. *Etching.* 30<sup>00</sup>  
 75 Paff, No. 294. Proof, signed in pencil . . . Frank W. Benson.  
 Fine impression, in perfect condition.

- 60<sup>X</sup> 15 XON SWIFT WINGS. *Etching.* 25 adden 40  
 150 Paff, No. 264. Proof, signed in pencil . . . Frank W. Benson.  
 Fine impression, in perfect condition.

[SEE ILLUSTRATION]

FRANK W. BENSON—(Continued)

16<sup>+</sup> BLACK DUCKS, No. 2. Etching. 120

325 Paff, No. 165. Proof, signed in pencil . . . Frank W. Benson.  
190 Fine impression, in perfect condition.

17<sup>+</sup> CANVASSBACKS. Etching. 55

75 Paff No. 261. Proof, signed in pencil . . . Frank W. Benson.  
Fine impression, in perfect condition.

18. CHICKADEE. Drypoint.

40 Paff, No. 277. Proof, signed in pencil . . . Frank W. Benson.  
Fine impression, in perfect condition.

19. THE PASSING FLOCK. Etching.

100 Paff, No. 277. Proof, signed in pencil . . . Frank W. Benson.  
60 Fine impression, in perfect condition.

20. FLYING WIDGEON. Etching.

75 Paff, No. 231. Proof, signed in pencil . . . Frank W. Benson.  
60 Fine impression, in perfect condition.

21. TURNSTONES. Drypoint.

100 Paff, No. 283. Proof, signed in pencil . . . Frank W. Benson.  
60 Fine impression, in perfect condition.

22. GEESE DRIFTING DOWN. Etching.

75 Paff, No. . Proof, signed in pencil . . . Frank W. Benson.  
Fine impression, in perfect condition.

23. LOG DRIVER. Drypoint.

75 Paff, No. 230. Proof, signed in pencil . . . Frank W. Benson.  
60 Fine impression, in perfect condition.

24. DORY FISHERMAN. Etching.

75 Paff, No. 267. Proof, signed in pencil . . . Frank W. Benson.  
60 Fine impression, in perfect condition.

## EDMUND BLAMPIED

CELEBRATED CONTEMPORARY ENGLISH ETCHER

"Anyone who looks at his etchings of later years must be struck with the intimacy of his knowledge of horses and their movements. Such familiarity can only be gained by years of close contact and the unconscious training of the memories that such contact gives in the susceptible period of boyhood."—CAMPBELL DODGSON.

25. AGENTS DE CHANGE. *Drypoint.*

36 Proof signed in ink . . . *E. Blampied.* No. 21 of edition limited to 100 proofs. Fine impression, in perfect condition. 10-

26. FAIRY TALES. *Drypoint.*

36 Proof, signed in ink . . . *E. Blampied.* No. 44 of edition limited to 100 proofs. Fine impression, in perfect condition. 20.

27. GASTON. *Lithograph.*

20 Proof signed in pencil . . . *E. Blampied.* No. 3 of Edition limited to 30 proofs. Fine impression, in perfect condition. 17 1/2

28. THE BUTTERFLY. *Drypoint.*

75 Proof signed in pencil . . . *E. Blampied.* No. 52 of edition limited to 100 proofs. Fine impression, in perfect condition. 22 1/2

48

29. LEISURE. *Drypoint.*

60 Proof signed in pencil . . . *E. Blampied.* Fine impression, in perfect condition. 25.

30. A JERSEY SHORE. *Drypoint.*

54 Proof signed in ink . . . *E. Blampied.* No. 45 of edition limited to 100 proofs. Fine impression, in perfect condition. 17 1/2

31. CAMELS AT A WELL. *Drypoint.*

60 Proof signed in pencil . . . *E. Blampied.* No. 92 of edition limited to 100 proofs. Fine impression, in perfect condition. 17 1/2

48



11 Maher (but)

EDMUND BLAMPID—(Continued)

X/ MORNING GOSSIPS. *Drypoint.*

90 Proof signed in pencil . . . *E. Blampied*. No. 54 of edition limited to 100 proofs. Fine impression, in perfect condition.

33. THE STABLE. *Drypoint.*

125 Proof signed in pencil . . . *E. Blampied*. Fine impression, in perfect condition.

34. L'AUBERGE. *Drypoint.*

40 Proof signed in ink . . . *E. Blampied*. No. 2 of edition limited to 100 proofs. Fine impression, in perfect condition.

35. ROAD TO THE FARM. *Drypoint.*

75 Proof signed in ink . . . *E. Blampied*. No. 49 of edition limited to 100 proofs. Fine impression, in perfect condition.

36. LOADING VRAIC. *Drypoint.*

52 Proof signed in pencil . . . *E. Blampied*. No. 92 of edition limited to 100 proofs. Fine impression, in perfect condition.

37. BENEDICTION AT SEA. *Drypoint.*

25 Proof signed in pencil . . . *E. Blampied*. No. 38 of edition limited to 100 proofs. Fine impression, in perfect condition.

38. CHEZ MADAME DUPONT. *Drypoint.*

36 Proof signed in ink . . . *E. Blampied*. No. 2 of edition limited to 100 proofs. Fine impression, in perfect condition.

39. EN PROMENADE. *Etching.*

36 Proof signed in ink . . . *E. Blampied*. No. 27 of edition limited to 100 proofs. Fine impression, in perfect condition.

EDMUND BLAMPIED—(Continued)

40. THE CIDER BARREL. *Drypoint.*

48 Proof signed in ink . . . *E. Blampied.* No. 53 of edition limited to 100 proofs. Fine impression, in perfect condition.

41. TOUTE SUITE. *Drypoint.*

49 Proof signed in ink . . . *E. Blampied.* No. 8 of edition limited to 100 proofs. Fine impression, in perfect condition.

42. BELOW STAIRS. *Drypoint.*

36 Proof signed in ink . . . *E. Blampied.* No. 12 of edition limited to 100 proofs. Fine impression, in perfect condition.

43. THE CENTENARIAN. *Drypoint.*

42 Proof signed in ink . . . *E. Blampied.* No. 5 of edition limited to 100 proofs. Fine impression, in perfect condition.

44. POOR PEOPLE. *Drypoint.*

150 Proof signed in pencil . . . *E. Blampied.* No. 62 of edition limited to 100 proofs. Fine impression, in perfect condition.

45. CATALOGUE OF ETCHINGS AND DRYPOINTS BY EDMUND BLAMPIED

Compiled by Campbell Dodgson. Catalogue of 100 prints by this celebrated English Etcher. Fully illustrated. Cloth. No. 335 of edition limited to 350 copies. Morton, Burt & Sons Press: London, 1926. 1 vol.

*Frontispiece:* The Cooling Stream. *Original Etching.* Proof signed in ink . . . *E. Blampied.*



[NUMBER 46]

## MUIRHEAD BONE

CELEBRATED CONTEMPORARY SCOTCH ETCHER

*"His earliest etchings and drypoints date from 1898. Like several etchers who have distinguished themselves in after life by a style of marked originality, he found out the technique for himself, or at least without a definite course of study under any teacher or in any school of engraving."*—CAMPBELL DODGSON.

46 CONRAD LISTENING TO MUSIC. Drypoint.

390 Dodgson App., No. 56. Proof signed in pencil . . . Muirhead Bone. Fine impression, in perfect condition.

[SEE ILLUSTRATION]





[NUMBER 49]

47X LEONARD GOW. *Drypoint.* 175

750 *Dodgson App., No.* .Proof signed in pencil . . . Muirhead  
Bone. Edition limited to 50 proofs. Fine impression, in perfect condition.

Accompanied by signed letter by Campbell Dodgson referring to plate.

48X THE TREVI FOUNTAIN, ROME. *Drypoint.* 300

1,200 *Dodgson App., No.* .Proof signed in pencil . . . Muirhead  
Bone. Fine impression, in perfect condition.

49X PICCADILLY CIRCUS. *Drypoint.* 425 400

1,200 *Dodgson App., No. 9.* Proof signed in pencil . . . Muirhead  
Bone. Fine impression, in perfect condition.

[SEE ILLUSTRATION]



[NUMBER 51]

50. ~~LIBERTY~~ CLOCK. Drypoint.

*Dodgson, No. 246. Proof signed in pencil . . . Muirhead Bone. Edition limited to 61 published impressions. Rare. Fine impression, in perfect condition.*

51. ~~MANHATTAN~~ EXCAVATION. Drypoint.

*Dodgson App., No. . . Proof signed in pencil . . . Muirhead Bone. Fine impression, in perfect condition. Framed.*

[SEE ILLUSTRATION]

## GERALD L. BROCKHURST

ENGLISH: CONTEMPORARY

9 52. MARQUETTE. *Etching.*

36 Proof signed in pencil . . . G. L. Brockhurst. Fine impression, in perfect condition.

53. THE ARTIST'S MOTHER. *Etching.*

$\frac{90}{48}$  Proof signed in pencil . . . Gerald L. Brockhurst. Fine impression, in perfect condition.

54. AMANDA. *Etching.*

$\frac{90}{60}$  Proof signed in pencil . . . G. L. Brockhurst. Fine impression, in perfect condition.

55. PHEMIE. *Etching.*

$\frac{90}{48}$  Proof signed in pencil . . . G. L. Brockhurst. Fine impression, in perfect condition.

15 56. A BALLYNAHILL WOMAN. *Etching.*

$\frac{90}{48}$  Proof signed in pencil . . . G. L. Brockhurst. Fine impression, in perfect condition.

20 57. CHIQUITIA. *Etching.*

$\frac{125}{90}$  Proof signed in pencil . . . G. L. Brockhurst. Edition limited to 75 proofs. Fine impression, in perfect condition.

172 58. LE BEQUIN. *Etching.*

$\frac{235}{90}$  Proof signed in pencil . . . G. L. Brockhurst. Fine impression, in perfect condition.

## FELIX BUHOT

FRENCH: 1847-1898

59. L'ORAGE D'APES CONSTABLE. *Drypoint.*

48 Proof signed with stamp of Felix Buhot. Fine impression, in perfect condition.



45  
FELIX BUHOT—(Continued)

60. PLACE BRED. *Etching.* 50- Jazeau  
Signed in the plate . . . *Felix Buhot*, 1879. Third state. Fine impression, in perfect condition.  
42  
36

61. DEBARQUEMANT EN ANGLETERRE: *Etching.* 25 Alden  
Signed in the plate . . . *Felix Buhot*, 1879. Fine impression, in perfect condition.  
275  
75

62. LA TRAVERSE. *Etching.* 30 Alden  
Proof signed with stamp of Felix Buhot. Fine impression, in perfect condition.  
250  
175

63. ZIG-ZAGS. *Etching.* 17 1/2  
By Felix Buhot. Second state of four. Fine impression, in perfect condition. Mounted.  
30  
30

## SIR DAVID YOUNG CAMERON

CELEBRATED CONTEMPORARY ENGLISH ETCHER

"No living artist, whether etcher, painter or draughtsman, interprets with like understanding and purpose, the character of Scottish hills and lochs and straths. Familiar with those rock-ribbed hills, detached in their mighty aloofness from the sorrows and perplexities of man, his spirit when nature—quicken'd 'in aspiration lifts him from the earth'."

—FRANK RINDER.

64. YPRES. *Etching and Drypoint.* 7 1/2  
Rinder, No. 59. Proof signed in pencil . . . *D. Y. Cameron*.  
125- Fine impression, in perfect condition.

65. SOUVENIR OF AMSTERDAM. *Etching.* 31 1/2 360  
Rinder, No. . . Proof signed in pencil . . . *D. Y. Cameron*.  
1200 Fine impression, in perfect condition.

66. AN EGYPTIAN MIRROR. *Etching.* 35 R. Patterson  
Rinder, No. 408. Proof signed in pencil . . . *D. Y. Cameron*.  
105 Fine impression, in perfect condition.  
35 1/2



[NUMBER 69]

67. DALQUIHIDDER. *Etching.*

150 *Rinder, No. . . . Proof signed in pencil . . . D. Y. Cameron.*  
Fine impression, in perfect condition.

68. HILLS OF TULLOCH. *Etching.*

350 *Rinder, No. . . . Proof signed in pencil . . . D. Y. Cameron.*  
Edition limited to 40 proofs. Fine impression, in perfect condition.

69. THE TEPIDAR INN, THERME OF CARACALLA. *Etching and Drypoint.*

325 *Rinder, No. 474. Proof signed in pencil . . . D. Y. Cameron.*  
Fine impression, in perfect condition.

[SEE ILLUSTRATION]

SIR DAVID YOUNG CAMERON—(Continued)

70. THE VULTURE. *Etching.* 172.  
125 Rinder, No. . . Proof signed in pencil . . . D. Y. Cameron.  
Fine impression, in perfect condition.

71. ISLES OF LOCH MAREE. *Etching and Drypoint.* 60  
375 Rinder, No. . . Proof signed in pencil . . . D. Y. Cameron.  
Fine impression, in perfect condition.

72. LAKE AT MONTEITH 20  
250 Rinder, No. 474. Proof signed in pencil . . . D. Y. Cameron.  
Fine impression, in perfect condition.

73. ARRAN PEAKS. *Etching.* 60 65  
150 Rinder, No. 436. Proof signed in pencil . . . D. Y. Cameron.  
First state. Fine impression, in perfect condition.

74. A DUTCH DAMSEL. *Etching.* 150 145  
650 Rinder, No. 125. Proof signed in pencil . . . D. Y. Cameron.  
No. 11 in the North Holland Set. Fine impression, in perfect condition.

75. A BORDER TOWER. *Etching.* 120 120  
650 Rinder, No. 196. Proof signed in pencil . . . D. Y. Cameron.  
Fine impression, in perfect condition.

76. VENICE FROM THE LIDO. *Etching.* 350 300  
1100 Rinder, No. 220. Proof signed in pencil . . . D. Y. Cameron.  
No. 17 in North Italian Set. Fine impression, in perfect condition.

77. HARFLEUR. *Etching and Drypoint.* 300 275  
200 Rinder, No. 356. Proof signed in pencil . . . D. Y. Cameron.  
Fine impression, in perfect condition.

78. CATALOGUE OF ETCHINGS BY D. Y. CAMERON

Compiled by Frank Rinder. Chronological Catalogue of 439 Etchings by Sir D. Y. Cameron of which 431 are reproduced. Number 107 of edition limited to 700 copies. Vellum and cloth. University Press: Glasgow, 1912. 1 vol.

Frontispiece: THE LION AND THE UNICORN. Original Etching.  
Proof signed in pencil . . . D. Y. Cameron. 245



## FRANCIS DODD

79. C. M. GERE. *Etching.*

36 Proof signed in pencil . . . Francis Dodd. Fine impression, in perfect condition. 6-

92 1/2 80. CHARLES E. CUNDALL. *Etching and Drypoint.*

75 36 Proof signed in pencil . . . Francis Dodd. Fine impression, in perfect condition. 9-

15 81. PATIENCE. *Etching and Drypoint.*

48 60 Proof signed in pencil . . . Francis Dodd. Fine impression, in perfect condition. 11-

82. PORTRAIT OF HAY. *Etching.*

65 48 Proof signed in pencil . . . Francis Dodd. Fine impression, in perfect condition. 9-

83. AT THE FIRESIDE. *Etching and Drypoint.*

125 75 Proof signed in pencil . . . Francis Dodd. Fine impression, in perfect condition. 20-

84. PAMPLOMA. *Etching.*

60 36 Proof signed in pencil . . . Francis Dodd. Fine impression, in perfect condition. 15-

85. VERONA. *Etching.*

125 60 Proof signed in pencil . . . Francis Dodd. Fine impression, in perfect condition. 19-

## FREDERICK LANDSEER MAUR GRIGGS

ENGLISH: CONTEMPORARY

86. ST. WENDRED'S MARCH. *Etching.*

375 Proof signed in pencil . . . F. L. Griggs. Fine impression, in perfect condition. 20-

87. THE PALACE. *Etching.*

450 200 Proof signed in pencil . . . F. L. Griggs. First state. Trial proof. Fine impression, in perfect condition. 35-

# ERNEST LUMSDEN

ENGLISH: CONTEMPORARY

88. DONOR OF WATER. *Etching.* 10-  
125 Proof signed in ink . . . Lumsden, *imp.* No. 54 of edition  
48 limited to 65 proofs. Fine impression, in perfect condition.
89. THE ENTHUSIAST. *Etching.* 10-  
 36 Proof signed in ink . . . Lumsden, *imp.* No. 25 of edition  
 limited to 50 proofs. Fine impression, in perfect condition.
90. THE PREACHER. *Etching.* 15-  
 15 Proof signed in ink . . . Lumsden, *imp.* No. 40 of edition  
 limited to 50 proofs. Fine impression, in perfect condition.
91. THE BLACK BOAT. *Etching.* 9-  
65 Proof signed in ink . . . Lumsden, *imp.* No. 14 of edition  
48 limited to 20 proofs. Fine impression, in perfect condition.
92. ~~R~~RAGGED SAILS. *Etching.* 10 Gallbath 32-  
190 Proof signed in ink . . . Lumsden, *imp.* No. 9 of edition  
152 limited to 30 proofs. Fine impression, in perfect condition.
93. THE SCALES. *Etching.* 14-  
 200 Proof signed in ink . . . Lumsden, *imp.* No. 23 of edition  
 limited to 53 proofs. Fine impression, in perfect condition.
94. THE SHRINE. *Etching.* 15-  
 150 Proof signed in ink . . . Lumsden, *imp.* No. 29 of edition  
 limited to 50 proofs. Fine impression, in perfect condition.



[NUMBER 96]

## JAMES MCBEY

CELEBRATED CONTEMPORARY SCOTTISH ETCHER

*"I still believe that McBey's work will survive all fluctuating memories and sympathies, just because it has an individual soul that is imperishable. So, like the mounted figures that in his Dawn set out into the boundless desert, let my belief in his work go out, along with it, into the vast incertitude of the future."*—MARTIN HARDIE.

95X PALAZZO DEI CAMERLENGHI. Etching.

950

Hardie App., No. 4. Proof signed in ink . . . James McBey.

No. XXVIII of edition limited to 76 proof. Fine impression, in perfect condition.

From the First Venetian Set.

475X SEPTEMBER SUNSET. Etching.

1200

Hardie App., No. 18. Proof signed in ink . . . James McBey.

No. LII of edition limited to 76 proofs. Fine impression, in perfect condition.

From the Second Venetian Set.

[SEE ILLUSTRATION]

JAMES McBEY—(Continued)

- 97 ~~X~~ THE RIVA AT DUSK. Etching. 450 120 115  
 450 Salaman, No. 94. Proof signed in ink . . . James McBey.  
 No. LXII of edition limited to 80 proofs. Fine impression,  
 in perfect condition.
- 98 ~~X~~ THE BRIDGE BY NIGHT. Etching. 60 60  
 550 Salaman, No. 80. Proof signed in ink . . . James McBey.  
 No. IX of edition limited to 80 proofs. Fine impression, in  
 perfect condition.
- 99 ~~X~~ VENETIAN NIGHTS. Etching. 425 390  
 1500 Proof signed in ink . . . James McBey. No. LVI of edition  
 limited to 80 proofs. Fine impression, in perfect condition.
- 100 ~~X~~ MIRAGE. Etching. 400 395  
 1500 Salaman, No. 85. Proof signed in ink . . . James McBey.  
 No. LII of edition limited to 76 proofs. Fine impression, in  
 perfect condition.
- 101 ~~X~~ BRIGHTLING SEA. 250 240  
 Hardie App., No. 212. Proof signed in ink . . . James McBey.  
 No. "A" of edition limited to 76 proofs. Fine impression, in  
 perfect condition.
- 102 ~~X~~ THE GONDOLIER. Etching. 100 100  
 650 Hardie App., No. 14. Proof signed in ink . . . James McBey.  
 No. XXXIII of edition limited to 60 proofs. Fine impression,  
 in perfect condition.  
 From the Second Venetian Set.
103. A MOROCCAN MARKET. Etching. 45  
 1000 Hardie, No. 136. Proof signed in ink . . . James McBey.  
 No. XXXV of edition limited to 50 proofs. Fine impression,  
 in perfect condition.





[NUMBER 105]

104. THE CRITIC. *Etching.*

550 *Salaman, No. 70.* Proof signed in ink . . . *James McBey.*  
No. XV of edition limited to 48 proofs. Fine impression,  
in perfect condition.

251 ~~105~~ MACDUFF. *Etching.*

1160 *Hardie, No. 210.* Proof signed in ink . . . *James McBey.*  
No. A8 of edition limited to 76 proofs. Fine impression, in  
perfect condition.

[SEE ILLUSTRATION]

JAMES McBEY—(Continued)

106<sup>X</sup> NEWBURGH. Etching.

275 *Hardie, No. 155. Proof signed in ink . . . James McBey.*  
No. XXIII of edition limited to 50 proofs. Fine impression,  
in perfect condition.

107<sup>X</sup> ETCHINGS AND DRYPOINTS BY JAMES McBEY.  
(1902-1924)

*Charles.*  
47 1/2 Compiled by Martin Hardie. Catalogue of 223 Prints by James  
McBey of which 219 are reproduced. Three-quarter suede.  
No. 319 of edition limited to 500 copies. O. Anacker Ltd.:  
London, 1925. 1 vol.

*if.*  
Frontispiece: ARTIST AND MODEL. Original Etching. Proof  
signed in ink . . . James McBey.

108<sup>X</sup> THE ETCHINGS OF JAMES McBEY

*Charles.*  
15 Compiled by Malcolm C. Salaman. Chronological list of  
McBey's Etchings with 96 reproductions. Edition limited to  
100 copies of which this is No. 1. Whitefriars Press: London,  
1929. 1 vol.

JOSEPH PENNELL

CELEBRATED AMERICAN PAINTER, ETCHER AND LITHOGRAPHER

BORN IN 1860; DIED IN 1926

"Only the few who knew him understand the sincerity of his ambition.  
All who understand his prints know the splendor of his achievement."

—ELIZABETH ROBINS PENNELL.

109. SECOND STREET MARKET, PHILADELPHIA. Etching.

125 *Wuerth, No. 748. Proof signed in pencil . . . Jo Pennell, imp.*  
Fine impression, in perfect condition.

110. ST. PAUL'S IN WARTIME, THE SEARCHLIGHTS.

Mezzotint.

135 *Wuerth, No. 681. Proof signed in pencil . . . Jo Pennell, imp.*  
also full signature. Fine impression, in perfect condition.  
135 Illustrated in Etchers & Etchings, 1920.

111. ST. CLEMENT DANES. Etching.

150 *Wuerth, No. 411. Proof signed in pencil . . . Jo Pennell, imp.*  
100 Fine impression, in perfect condition.

JOSEPH PENNELL—(Continued)

112. CANYON No. III. *Etching.*

250  
175

*Wuerth, No. 338. Proof signed in pencil . . . Jo Pennell, imp.*  
Fine impression, in perfect condition. Plate destroyed.

113. REBUILDING THE CAMPANILE. No. II. *Etching.*

250  
175

*Wuerth, No. 621. Proof signed in pencil . . . Jo Pennell, imp.*  
Fine impression, in perfect condition. Plate destroyed.

114. THE WOOLWORTH BUILDING. *Etching.*

*Wuerth, No. 675. Proof signed in pencil . . . Joseph Pennell, imp.* Fine impression, in perfect condition.

115. THE BRIDGES FROM BROOKLYN. *Etching.*

150

*Wuerth, No. 782. Proof signed in pencil . . . Joseph Pennell, imp.* Fine impression, in perfect condition. Frontispiece for Wuerth's catalogue.

116. FROM CLARK TO WALL STREET. *Etching.*

75

*Wuerth, No. 842. Proof signed in pencil . . . Jo Pennell.*  
Fine impression, in perfect condition.

117. THE CUNARD BUILDING. *Etching.*

75

*Wuerth, No. 775. Proof signed in pencil . . . Jo Pennell, imp.*  
Fine impression, in perfect condition.

118. CONCOURSE, GRAND CENTRAL, NEW YORK. *Etching.*

475  
115

*Wuerth, No. 694. Proof signed in pencil . . . Jo Pennell, imp.*  
Fine impression, in perfect condition. Plate destroyed.

119. HUDSON AVENUE COMPLETED. *Etching.*

175  
110

*Wuerth, No. 804. Proof signed in pencil . . . Jo Pennell, imp.*  
Fine impression, in perfect condition. Private plate etched for the Brooklyn Edison Company.

120. GENERAL OFFICE BUILDING. *Etching.*

190  
140

*Wuerth, No. 805. Proof signed in pencil . . . Jo Pennell, imp.*  
Fine impression, in perfect condition. Private plate etched for Brooklyn Edison Company.

JOSEPH PENNELL—(Continued)

121. STOCKYARDS, CHICAGO. *Etching.*

75 Wuerth, No. 594. Proof signed in pencil . . . Jo Pennell, imp.  
36 Fine impression, in perfect condition. Plate destroyed.

122. BRIDGE LAND, CHICAGO. *Etching.*

75 Wuerth, No. 724. Proof signed in pencil . . . Jo Pennell, imp.  
48 Fine impression, in perfect condition. Plate destroyed.

123. NEW FISH MARKET. *Etching.*

75 Wuerth, No. 797. Proof signed in pencil . . . Jo Pennell, imp.  
75 Fine impression, in perfect condition.

124. PRIMITIVES: COPYING BOTTICELLI. *Etching.*

90 Wuerth, No. 155. Proof signed in pencil . . . Jo Pennell, imp.  
36 Fine impression, in perfect condition.

~~125~~ SUNLIGHT SOAP. *Etching.*

Wuerth, No. 385. Proof signed in pencil . . . Joseph Pennell, imp. Fine impression, in perfect condition.

~~126~~ LONDON BRIDGE TO TOWER BRIDGE. *Etching.*

Wuerth, No. 377. Proof signed in pencil . . . Joseph Pennell, imp. Fine impression, in perfect condition.

~~127~~ WATERLOO BRIDGE. *Etching.*

Wuerth, No. 160. Proof signed in pencil . . . Joseph Pennell, imp. Fine impression, in perfect condition. Plate destroyed.

~~128~~ ST. PAUL'S OVER TEMPLE STAIRS. *Etching.*

50 Wuerth, No. 380. Proof signed in pencil . . . Jo Pennell, imp.  
325 Fine impression, in perfect condition. Plate destroyed.

129. DOORWAY, HENRY VII'S CHAPEL. *Etching.*

50 Wuerth, No. 310. Proof signed in pencil . . . Jo Pennell, imp.  
25 Fine impression, in perfect condition.



JOSEPH PENNELL—(Continued)

130. SWAN AT LEADENHALL. *Etching.*

175 Wuerth, No. 240. Proof signed in pencil . . . Jo Pennell, imp.  
125 Fine impression, in perfect condition. Plate destroyed.

131. CLIFFORD'S INN, HALL DOOR. *Etching.*

125 Wuerth, No. 447. Proof signed in pencil . . . Jo Pennell, imp.  
75 Fine impression, in perfect condition. Plate destroyed.

132. HYDE PARK CORNER. *Etching.*

125 Wuerth, No. 133. Proof signed in pencil . . . Jo Pennell, imp.  
90 Edition limited to 10 proofs. Fine impression, in perfect condition. Plate destroyed.

133. THE COLISEUM FROM TRAFALGAR SQUARE. *Etching.*

200 Wuerth, No. 356. Proof signed in pencil . . . Jo Pennell, imp.  
90 Fine impression, in perfect condition. Plate destroyed.

134. AMIENS FROM THE RIVER. *Etching.*

225 Wuerth, No. 484. Proof signed in pencil . . . Jo Pennell, imp.  
150 Fine impression, in perfect condition. Plate destroyed.

135. FLOWER MARKET & BUTTER TOWER, ROUEN. *Etching.*

150 Wuerth, No. 463. Proof signed in pencil . . . Jo Pennell, imp.  
125 Fine impression, in perfect condition.

136. THE WEST FRONT, ROUEN CATHEDRAL. *Etching.*

Wuerth, No. 470. Proof signed in pencil . . . Joseph Pennell, imp. Fine impression, in perfect condition.

137. ROUEN FROM BON SECOURS. *Etching.*

Wuerth, No. 461. Proof signed in pencil . . . Joseph Pennell, imp. Fine impression, in perfect condition.

138. QUARRY AT PENTELICON. *Etching.*

60 Wuerth, No. 662. Proof signed in pencil . . . Jo Pennell, imp.  
36 Fine impression, in perfect condition. Plate destroyed.

JOSEPH PENNELL—(Continued)

- 138 ~~X~~ ETCHERS AND ETCHING <sup>28</sup> *W. Layton*  
By Joseph Pennell. History of the Etching Art and Technical explanations of the Modern Methods. 39 illustrations. Cloth. First Edition. Norwood Press, 1919. 1 vol.
140. A LONDON REVERIE <sup>10</sup>  
Fifty-six Reproduced Drawings by Joseph Pennell. Introductory Essay and Notes by J. C. Squire. Cloth. Clark Ltd.: Edinburgh, 1928. 1 vol.
- 141 ~~X~~ ETCHINGS OF JOSEPH PENNELL <sup>20</sup> *alden*  
Compiled by Louis A. Wuertth. Introduction by E. R. Pennell. Catalogue of all the known etchings of this celebrated American. Illustrated. No. 33 of edition limited to 465 copies. Cloth. New York, 1928. 1 vol.  
*Frontispiece:* The Bridge from Brooklyn. Original etching. Signed in the plate . . . Jo Pennell.
- 142 ~~X~~ THE LIFE AND LETTERS OF JOSEPH PENNELL <sup>12</sup> *alden*  
By Elizabeth Robbins Pennell. Detail account of this American Artist's Works and Life. 45 illustrations. No. 204 of Autographed edition limited to 265 sets. Cloth. Boston, 1929. 2 vols.
143. THE GLORY OF NEW YORK <sup>30</sup>  
By Joseph Pennell. With introduction by E. R. Pennell. Illustrated with 24 colored plate. No. 223 of edition limited to 355 copies. Cloth. Autographed by Elizabeth Robbins Pennell Bruce Rogers, Printer, 1926. 1 vol.
144. ADVENTURES OF AN ILLUSTRATOR <sup>15</sup>  
By Joseph Pennell. 183 illustrations. No. 278 of limited edition. Calf and cloth. Rudge Press: New York, 1925. 1 vol. This copy autographed by Joseph Pennell.
145. PEN DRAWING AND PEN DRAUGHTSMEN <sup>25</sup>  
By Joseph Pennell. Work of the draughtsman, their methods and a study of the art today with technical suggestions. Boards. No. 119 of a signed edition limited to 250 copies. Franklin Press: Philadelphia, 1920. 1. vol.  
*Frontispiece:* Original pen and ink drawing. Signed . . . Jo Pennell.



[NUMBER 146]

## JAMES ABBOTT McNEILL WHISTLER

CELEBRATED AMERICAN PAINTER-ETCHER. BORN IN 1834; DIED IN 1903

*"All of Whistler's genius comes out in his etched line. Portraits, landscapes, street scenes, sea pieces, and architectural subjects, they all concentrate our attention upon his technical brilliance and originality."*

—Royal Cortissoz.

146X PONTE DEL PIOVAN. Etching.

250

1200

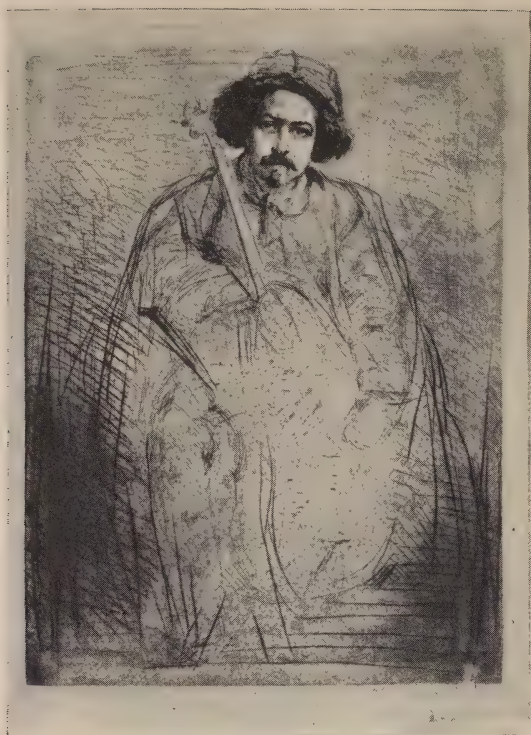
750

Way, No. 179. Proof signed on tab in pencil, with the conventional Whistler butterfly (and imp.). Sixth state. Fine impression, in perfect condition.

One of the "Twenty-Six" Etchings.

260

[SEE ILLUSTRATION]



[NUMBER 148]

148 ~~X~~ LONG VENICE. Etching.

550 500

1800

1200

Way, No. 182. Proof signed on tab in pencil with the conventional Whistler butterfly (and imp.). Fifth state. Fine impression, in perfect condition.

One of the "Twenty-Six" Etchings.

148 ~~X~~ BECQUET. Drypoint.

180

Kennedy, No. 52. Fourth state. Fine impression, in perfect condition.

One of the "Sixteen Etchings."

[SEE ILLUSTRATION]



JAMES ABBOTT McNEILL WHISTLER—(Continued)

420  
149 X THE RIVA No. 2. Etching. 400 3703

Kennedy, No. 206. Proof signed in pencil on tab with conventional Whistler butterfly, imp. First state. Fine impression, in perfect condition. Mounted.

One of the "Twenty-Six" Etchings.

150 X THE TRAGHETTO. No. 2 Etching. 300 (225) 225

Kennedy, No. 191. Proof signed with the conventional butterfly on the back. Fourth state. Fine impression, in perfect condition. also statement very early

One of the "Twelve Etchings."

151. HARPER'S MONTHLY MAGAZINE

77  
46  
Containing the story "Trilby." Illustrated by George Du Maurier. Pps. 575 and 579 bear interesting pictures of Whistler. March issue, 1894. Together with "Whistler," by T. Duret, which (pp. 121-123) refers to above magazine story. 2 pieces.

152. WHISTLER

By Elisabeth Luther Cary. A Study of the Artist with a Tentative list of his paintings, lithographs and etchings. Boards. New York, 1913. 1 vol.

153 X THE LITHOGRAPHS OF WHISTLER 25 to 10 million

Compiled by Thomas R. Way. Catalogue of 166 Lithographs, with fully illustrated plates. Edition limited to 400 copies. Three-quarter brown morocco. Published by Kennedy & Co., New York, 1914. 1 vol.

154. X JAMES McNEILL WHISTLER 5 a day to

By E. R. & J. Pennell. A detailed study of Whistler and his art by the celebrated American Etcher and his wife. Profusely illustrated. Autographed edition, with the two reproduced lithographs of the authors, signed by them. Cloth and vellum. Philadelphia, 1921. 1 vol. 12 1/2

JAMES ABBOTT McNEILL WHISTLER—(Continued)

15X THE ETCHINGS OF JAMES McNEILL WHISTLER 15 Melba

Compiled by Campbell Dodgson. Catalogue of 448 Etchings, with 96 reproductions. Vellum and boards. Reisch Press, London, 1922. 1 vol.

150X THE ETCHED WORK OF WHISTLER 250 Alden

Compiled, arranged and described by Edward G. Kennedy. Introduction by Royal Cortissoz. Catalogue of 446 (including Appendix) of Whistler's Etchings with different states. Fully illustrated. One-quarter brown pigskin. The Grolier Club, New York, 1910. Text and 5 vols.

## ANDERS ZORN

CELEBRATED SWEDISH PAINTER-ETCHER. BORN IN 1860; DIED IN 1920

*"Smart imitators have not been wanting, either among etchers or painters, but their productions have merely served to illustrate the unapproachability of his unique technique. His art resembles Ulysses' famous bow, which could be sent by the master's hand alone."*

157X MR. AND MRS. CURTIS. Etching. Karl Asplund.

350 Delleil, No. 201. Proof signed in pencil . . . Zorn. Fine impression, in perfect condition.

158X GIRL WITH A CIGARETTE. Etching. 200

Asplund, No. 62. Proof signed in pencil . . . Zorn. First state. Fine impression, in perfect condition.

159X BILLIARDS. Etching. 90

Asplund, No. 137. Proof signed in pencil . . . Zorn. Fine impression, in perfect condition.

160X EFFIT DE NUIT. Etching. 75

750 Asplund, No. III. Proof signed in pencil . . . Zorn. Fine impression, in perfect condition.

ANDERS ZORN—(Continued)

- 161X SELF-PORTRAIT WITH MODEL. Etching. 300  
*Asplund, No. 149.* Proof signed in pencil . . . Zorn. Fifth state. Fine impression, in perfect condition.

- 162X IDA. Etching. 90  
*Delteil, No. 195.* Proof signed in pencil . . . Zorn. Fine impression, in perfect condition.

- 163X EDO. Etching. 90  
*Asplund, No. 214.* Proof signed in pencil . . . Zorn. Third state. Fine impression, in perfect condition.

REFERENCE AND ART BOOKS

- 164X JOHN TAYLOR ARMS 4 alden 10  
 American Etchers. Introduction by the artist. Chronological catalogue from 1915 to 1929. Illustrated with 12 reproductions of selected plates.  
Frontispiece Folio. Rio Dei Santi Apostoli, Venice. Original Etching. Proof signed in pencil . . . John Taylor Arms, 1930. Edition limited to 75 proofs.

- 165X GEORGE W. BELLOWES 7 1/2 a 20 plates 16  
 His Lithographs. Compiled by Emma S. Bellows. With note on Lithography by Atherton Curtis. 195 reproduced plates. Presentation copy. Cloth. Plimpton Press, 1927. 1 vol.

- 166X FRANK W. BENSON 7 1/2 a 20 plates 20  
 American Etchers. Introduction by Charles Lemon Morgan. Chronological Catalogue from 1882 to 1930. Illustrated with 12 reproductions of selected plates.  
Frontispiece Folio. Two Black Geese. Original Etching. Proof signed in pencil . . . Frank W. Benson. Edition limited to 75 proofs.

REFERENCE AND ART BOOKS—(Continued)

167. GEORGE ELBERT BURR

American Etchers. Introduction by Arthur Millier. Catalogue of 314 Etchings and Drypoints. Illustrated with 12 reproductions of selected plates.

Frontispiece Folio. Arizona Night. Original Etching and Aquatint. Proof signed in pencil . . . George Elbert Burr.

168. KERR EBY

American Etchers. Appreciation by Dorothy Noyes Arms. Chronological Catalogue from 1910 to 1929. Illustrated with 12 reproductions of selected plates.

Frontispiece Folio. Spring. Original Etching. Proof signed in pencil . . . Kerr Eby, imp. Edition limited to 75 proofs.

169. SIR FRANCES SEYMOUR HADEN

The Etchings of Sir Francis Seymour Haden. By Malcolm C. Salaman. Chronological catalogue of 252 Prints of which 96 are reproduced. Cloth. Burt Ltd. London, 1923. 1 vol.

170. CHILDE HASSAM

American Etcher. With an appreciation by James C. McGuire. Catalogue of 329 Prints, by Hassam. Illustrated with 12 reproductions of selected prints.

Frontispiece Folio. Egeria. Original Etching. Proof signed with the conventional . . . Circle C. H., imp. Edition limited to 75 proofs.

171. ARTHUR WILLIAM HEINTZELMAN

American Etchers. Introduction by Robert Rey. Chronological Catalogue from 1915 to 1929. Illustrated with 12 reproductions of selected plates.

Frontispiece Folio. Bambino. Original Etching. Proof signed in pencil . . . Arthur Wm. Heintzelman.

172. ALFRED HUTTY

American Etchers. Introduction by Duncan Phillips. Chronological Catalogue from 1921 to 1929. Illustrated with 12 reproductions of selected plates.

Frontispiece Folio. In a Southern City. Original Etching. Proof signed in pencil . . . Alfred Hutty. Edition limited to 75 proofs.



REFERENCE AND ART BOOKS—(Continued)

173. ~~AUGUSTUS JOHN~~ 10 *Gulbraith*

Catalogue of Etchings (1901 to 1914). By Campbell Dodgson. Chronological Catalogue of 133 Etchings, by Augustus John, all illustrated. No. 41 of edition limited to 105 copies. Cloth. Chiswick Press, London, 1920. 1 vol.

Frontispiece. Portrait of the Artist. Original Etching. Proof signed in pencil . . . John, 1920.

174. PHILIP KAPPEL

American Etchers. Introduction by Charles William Taussig. Chronological Catalogue from 1925 to 1929. Illustrated with 12 reproductions of selected plates. Linen. Stern Press, 1929. 1 vol.

Frontispiece Folio. Barranquilla. Original Etching. Proof signed in pencil . . . Philip Kappel. Edition limited to 75 proofs.

175. TROY KINNEY

American Etchers. Introduction by Charles Lemon Morgan. Chronological Catalogue from 1905 to 1930. Illustrated with 12 reproductions of selected plates.

Frontispiece Folio. Ruth St. Denis. Original Drypoint. Proof signed in pencil . . . Troy Kinney. Edition limited to 75 proofs.

176. W. LEE-HANKEY

The Etched Work of W. Lee-Hankey, R. E. from 1904-1920. By Martin Hardie. Catalogue of 187 Prints. All illustrated. No. 184 of edition limited to 350 copies. Cloth. Abbey Press, London, 1920. 1 vol.

177. MARTIN LEWIS

American Etchers. Introduction by Charles Lemon Morgan. Chronological Catalogue from 1915 to 1930. Illustrated with 12 reproductions of selected plates.

Frontispiece Folio. Little Penthouse. Original Drypoint. Proof signed in pencil . . . Martin Lewis. Edition limited to 75 proofs.

REFERENCE AND ART BOOKS—(Continued)

178. LOUIS C. ROSENBERG

American Etchers. Association by Kenneth Reid. Chronological catalogue from 1921 to 1930. Illustrated with 12 reproductions from selected plates. X

*Frontispiece Folio.* Bab-el-Khoukha. Original Etching. Proof signed in pencil . . . Louis Rosenberg. Edition limited to 75 proofs. 15

179. ERNEST D. ROTH

American Etchers. Introduction by Elizabeth Whitmore. Chronological Catalogue from 1905 to 1929. Illustrated with 12 reproductions of selected plates. Linen. Stern Press, Philadelphia, 1929. 1 vol. 12

*Frontispiece Folio.* Union Square. Original Etching. Proof signed in pencil . . . Ernest D. Roth, 1929. Edition limited to 75 proofs.

180. WILLIAM STRANG

Catalogue of His Etched Work. Introduction by Laurence Binyon. Chronological list of 545 Prints, all illustrated. Cloth. University Press: Glasgow, 1912. 1 vol. 5 Guelbratt

*Frontispiece:* Portrait of Granville Barker. Original Drypoint. Proof signed in pencil . . . William Strang. 12

181. LEVON WEST

A Catalogue of the Etchings of Levon West. Compiled by Otto M. Torrington. Chronological list of 125 Prints, fully illustrated. No. 96 of edition limited to 150 copies. Presentation copy. Boards and vellum. Rudge Press: New York, 1930. 1 vol. 12

*Frontispiece:* The Snow Slide. Original Etching. Proof signed in pencil . . . Levon West, imp.

182. PAPER MAKING

By Dard Hunter. Evolution of Paper Making Through 18 Centuries. 214 illustrations. Cloth. Rudge Press: New York, 1930. 1 vol. 250 924

REFERENCE AND ART BOOKS—(Continued)

- 183X CHARCOALS OF NEW AND OLD NEW YORK <sup>Phillips</sup> 15  
By F. Hopkinson Smith. Pictures and Text by this celebrated American artist. 21 illustrations. Finely bound in full tooled maroon levant. Doubleday, Page & Company: New York, 1912. 1 vol.

184. CONTEMPORARY AMERICAN ETCHING

Introduction by Ralph Flint. 100 Illustrated Plates, selected from the works of popular contemporary American artists. Published by the American Art Dealers Association. New York, 1930. 1 vol.

*Frontispiece:* Startled Ducks. Original Etching. Proof signed in pencil . . . Frank W. Benson.

185X THE PORTFOLIO 12 <sup>alden</sup>

Edited by Philip Gilbert Hamerton. A Periodical of Foreign Art. Contains an Original Etching, "Billingsgate," by Whistler. Numerous other illustrations. London, 1878. 1 vol.

186X ETCHING AND ETCHERS 150 <sup>James</sup> 18 <sup>alden</sup>

By Philip Gilbert Hamerton. General Survey of the Etching Art. Illustrated with numerous etchings. Published binding. London, 1868. 1 vol.

187. FINE PRINTS OF THE YEAR. (1926, 1928, 1929, 1930)

Edited by Malcolm C. Salaman. 100 Chosen Prints from the Best Works of the British, Continental, and American Etchers. Fully illustrated. Directory of Etchers, Engravers and Publishers. Cloth. London, 1926, 1928, 1929, 1930. Together with Fifty Prints, 1926. 5 vols.

188X LIBER VERITATUS 25 <sup>alden</sup>

A Collection of prints by Richard Earlom. After the original works of Claude Le Lorrain, in the collection of the Duke of Devonshire. Morocco and boards. London, 1819. 3 vols.

REFERENCE AND ART BOOKS—(Continued)

189. ~~X~~ COLLECTORS MARKS <sup>3 1/2 gal.</sup> 5  
By Lewis Fagan. Collation of 668 Collectors Marks with explanations. No. 182 of edition limited to 300 copies. Laryngoscope Press: St. Louis, 1918. 1 vol.
190. ~~X~~ ENGRAVINGS AND THEIR VALUE <sup>700 hours</sup> 16  
By J. Herbert Slater. A Guide to the Collection and Prices of all classes of Prints. 324 illustrations, many in color. Revised edition. Cloth. Scribners: New York, 1929. 1 vol.
191. ~~X~~ REMBRANDT. (L'OEUVRE GRAVE DE) 120  
Compiled by D. Rovinski. A Catalogue of all the known etchings, with different states, of Rembrandt. Illustrated with about 1,000 reproductions. Cloth. Vienna, 1923. Text and 6 vols.
192. THE GREAT PAINTERS-ETCHERS FROM REMBRANDT TO WHISTLER AND MODERN ETCHING AND ENGRAVING 11  
Special numbers of "The Studio." Profusely illustrated. Bound in boards. London, 1914, 1902. 2 vols.
193. REMBRANDT'S PAINTINGS 5  
By D. S. Meldrum. Contains life of this great artist, and a catalogue of his paintings, with 541 illustrations. Cloth. London, 1923. 1 vol.
194. ~~X~~ THE GRAPHIC PROCESSES <sup>3 a. Dayton</sup> 19  
By Louis A. Holman. Explanation and examples by actual prints of the intaglio, relief and planographic processes. Cloth, folio. Cambridge, 1926. 1 vol.
195. CURRIER AND IVES 24  
Print Makers to the American People. By Harry T. Peters. A chronicle of the firm, the artists and their work, and a check list of all the known prints published by N. Currier and Currier & Ives. 319 illustrations, many in color. Cloth. No. 201 of edition limited to 501 copies. Van Rees Press: New York, 1929. 2 vols.



REFERENCE AND ART BOOKS—(Continued)

196. CURRIER & IVES PRINTS

Compiled and Printed by F. & B. Conningham. List of 5,735 titles with dates of publication, sizes and auction prices. Limited. Cloth. New York, 1930. 1 vol.

197. ~~X~~ CURRIER & IVES

20—SPORTING PRINTS.

24—RAILROAD, INDIAN AND PIONEER PRINTS.

25—CLIPPER SHIP PRINTS.

83—CATALOGUE—CLIPPER SHIP PRINTS.

Compiled by Fred J. Peters. A Pictorial list and collation of the various lithographed subjects. Fully illustrated. Limited editions. Cloth. New York, 1930. 4 vols.

E. P. & W. H. O'REILLY,  
Auctioneers.





in front 1 book

Side Blowers 1 book

Whistle 6 - big

Whistle 7 small

McCoy 2 - (Charles)  
Greenwood  
Pencil 7 - 713

(E. Waller)

E F 9 17 2 f. KLM O

Schultz

Jane Lister }  
Ben Lister } looking  
Ledy }

Wichita Waters  
at Omaha  
C. J. Melton

Helpie } Melton  
Swan }

350 E 7th St  
57





